



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

while he is about it, and to do it he had better go to the best places and pay the best prices. The men you read of as picking up old masters and Cellini carvings in junk-shops are single men out of thousands who look contemptuously at those same treasures, and pass them by for sharper and wiser eyes to dwell on and appreciate.

* * *

There are fewer downright frauds in Japanese curios than would be thought from the extent of the business, however. That is, there are fewer bogus curios put on the market. The reason for this simply is that they cannot be manufactured in Europe or here to compete in original cost with the products of low-priced native labor. The experiment was tried in Paris and was an almost utter failure. Some fans and panels are made over there, the chief designer of them being Felix Régamey, who visited this country some years back and figured occasionally in the pages of Frank Leslie's and the Harper's publications. In the main, however, the curios are genuine Japanese as far as their origin is concerned. But a vast bulk of them are of the lowest grade of native art, turned out to sell, slighted and botched in any way so long as they are finished. The immense demand for curios has taxed the producing powers of the Japanese artists to their uttermost, and hundreds of incompetent hands are now employed on work they would not have been permitted to touch a few years back. The production of lacquer-ware in particular—an industry in which the empire took great pride—has run down fearfully. It takes an expert now to pick out lacquer worth the money. So grievous has this deterioration become that the Mikado has several times had a commissioner at work investigating it, and there is talk of attempting to reform it by legislation. The chief bogus Japanese stuff foisted on the public here is in the form of porcelain and lacquer-ware. But this is all cheap stuff, and it ruins no one to be cheated by it. It is in buying fifth-rate lacquer, pottery, bronze and so on at first rate prices that the public suffers, and the smaller stores are the pitfalls which snare the unwary buyer. Let him work the big shops and he will be safe enough. The worst that can be said of them is that they have no conscience in the matter of prices. They charge for rarities and fine ware, not what would be justified by their original cost, but what they think they can get. So they may have ten prices for as many different customers. Since Mr. Thomas B. Clarke opened his Art House in Thirty-fourth street, however, the sharks of the trade have filed their teeth a trifle. Mr. Clarke's system of setting a price on a basis of first cost and adhering to it, has seriously disturbed the speculative system of the trade at large.

* * *

Apropos of Mr. Clarke's establishment, it should be of interest for the collector to learn that he has now a small but choice cabinet of some of the finest jades that have ever been offered for sale in New York.

THE BONAVENTURE CATALOGUES

MR. E. F. BONAVENTURE has just issued a catalogue of some two hundred numbers of Standard, Desirable and Popular Books, in various departments of English literature, including a selection of illustrated works and some Napoleonic and Washington prints. He announces also as ready for distribution a catalogue of etchings and engravings, portraits, and sets for extra-illustrating; and a catalogue of rare books, free on application; and as in preparation, and appearing February 1st, 1892, a catalogue of general French literature: also a catalogue of books of the highest rarity, containing ten fac-similes of bindings, some from the last Paris Exhibition, which latter may be had for 10 cents by addressing the publisher at 45 and 47 West 31st street.

Since his latest trip to Europe, Mr. Bonaventure has largely augmented his stock of medieval manuscripts, illuminated in gold and colors; vellum printed and illuminated Hours, by Kerver, Pigouchet, Vostre and others; historical bindings of the highest interest, from royal libraries and of the provenance illustre; incunables and black letters; first editions, Aldines and Elzevirs; art galleries; volumes of rarity, encased in bindings of Trautz-Bauzonnet, Chambolle-Duru, Marius Michel, Lortic, Bedford, and the most famous binders; eighteenth century French illustrated works; English belles lettres and all branches of literature; works illustrated by Cruikshank, Rowlandson, Leech, etc.; rare Americana; mezzotints, line engravings in rare states, and proofs of all kinds; portraits, sets of plates, views, etc., for extra-illustrative purposes. Mr. Bonaventure gives his personal attention to orders on book sales in New York, Paris, London, etc., using for his patrons the same discrimination as in buying for himself, and catalogues and prepares libraries, print collections, etc., for auction sale as well as cataloguing and appraising libraries for private use.

BABBLE OF THE BOULEVARD

(Special Correspondence of THE COLLECTOR.)

THE auction sales at the famous Hôtel Drouot are again in full swing, and books, paintings and engravings are being sold at a rate rapid enough to completely distance anyone who might even desire to keep a passing record of them. The disposal of the library and effects of Auguste Vitu, late dramatic critic of the *Figaro*, of Adrien Marie the artist, and of other celebrities, have served to claim the attention and presence of that motley class always to be found in the great auction rooms. Exhibitions at the picture galleries are also looking up. One of the best is that at the Petit Gallery, where are on view a number of drawings designed to illustrate the works of Hugo. Besides these we find paintings and pastels by Edouard Toudouze, Paul Avril, Bayard, Bourgeois, Benjamin-Constant, F. Flameng, Gérôme, Gervex, Jules Garnier, Leloir, Ad. Leleux and Henner. In the Galleries of the Rue Laffitte, better known, perhaps, as the Durand Ruel, are at present to be seen over forty paintings from the atelier of Charles Jacque. They consist principally in a number of hitherto unfinished canvases upon which the old artist recently determined to add the finishing touch. Jacque is now over 70, but his work bears the stamp of all its pristine vigor. It is unnecessary to describe the subjects of the majority of the pictures; the shepherd and his flock, the shaggy dog or the draught horses drawn up at the farm gate are always there. Some black and white sketches complete this exceptionally good show.

* * *

The Museum of Antiquities in the Louvre has received a valuable addition in the shape of a quantity of ancient glass and terra cotta ware contributed by Dr. Fouquet, a French resident in Egypt. The collection contains some matchless specimens of antique Egyptian and Alexandrine art and of Arab workmanship in the Middle Ages.

* * *

Monsieur Chauchard has just purchased Corot's picture "La Charrette," which was on view at the Exposition of 1889, and was considered by some the finest work of the Barbizon master. N. B.—The Magasins du Louvre have now in stock some of those extremely popular Russian bear tippets, such as are worn in cold weather by the Czarina herself. Umbrellas, fans, muffs, corsets, etc., also in great abundance. If enough of these are sold during the next few months, Monsieur C., who has still an interest in the concern, will, it is confidently assumed, be enabled to buy another Corot or a Diaz or a Millet; it makes little difference. Monsieur C.'s agent and buyer informs me that "La Charrette" measures 18x24 inches, making 432 square inches of canvas. It is valued at 300 francs the square inch, exclusive of the frame, which is worth more.

* * *

When I first heard the harmonious voice of Mme. Anna Judic some years ago, though long after she had graduated from the cafés chantants, I do not believe that the thought of disposing by public sale of the contents of her jewel box or the ornaments of her boudoir in the Rue Nouvelle ever entered her head. Whether she has made unfortunate investments with the money that at one time came to her in uninterrupted abundance, or whether she has lost her charm over the boulevardiers, I know not. Certain it is, however, that on the 12th day of this month the greater portion of her furniture, jewelry, bronzes, paintings, antiques—in fact, a huge collection of household decorations, comprising a little of everything imaginable, was knocked down to the highest bidder. Sic transit gloria demi-mundi! But happily for the erstwhile favorite, nearly every object put up was hotly contested by those amid the gathering that assembled early in the afternoon. There were a number of exquisite little Louis XVIII ivory miniatures, antique silverware, Louis XIV fans, and Venetian and Brussels lace. After these there were offered a score or more of water colors and designs from the brush and pencils of Berne-Bellecour, Bourgoin, Caran d'Ache, Detaille, Duez, Grévin (who, by the bye, always designed the chanteuse's costumes), Madeleine Lemaire, Adrien Marie and others. Paintings in oil by Corot, Diaz, Ch. Jacque, Ribot, Giron and Tissot went at good figures, while some bits of Tanagra, Chinese and Oriental porcelaines, enamel and cloisonnés shared their good fortune. A harp having belonged to Louis XVI, some ancient Aubusson tapestries, silks, stained glass, etc., brought all that they were worth, and more, too. In short, the little Parisienne is to be congratulated; and were I to learn a few months hence that she was engaged in forming a new collection, I should be in no wise astonished.

* * *

For the comparatively moderate sum of ten or fifteen louis d'or it is possible to edit, publish and circulate in the city of Paris 1,000 to 1,500 copies of a brand new literary review; and with these facts in sight it is not difficult to account for their frequent, if ephemeral, appearance in the windows of the kiosques along the boulevards. As soon as the first breath of autumn drives pleasure seekers back from Trouville, Biarritz and Luchon, the literary reviews begin to appear. We have the *Revue de la Semaine*, *La Petite Revue*, *Revue Bleue*, *Verte*, *Jaune*, etc. No sooner is one of these fly-by-nights born than the